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BOZ for jazz orchestra and vocal

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BOZ
for jazz orchestra and vocal

Thesis submitted to
the Graduate College of
Marshall University

In partial fulfillment of
the requirements for the degree of
Master of Arts
in Music

by

Esin Gunduz

Dr. Mark Zanter, Ph.D., Committee Chairperson
Dr. Edwin Bingham, Ph.D.
Dr. Ann Bingham, Ph.D.

Marshall University
May 2009

Abstract

BOZ

for jazz orchestra with vocal

Esin Gunduz

“Boz” means grey in Turkish and is a word that also connotes unclear or mixed substances or situations.

The source of all the pitch material in the piece is a tetrachord, that is, the first tetrachord of a Turkish makam “Sedaraban” (0145). The lines and the vertical sound in the brass and woodwind, the chords in the piano, the bass line are all produced from the transpositions of this same material. The name “Boz,” which means “grey” or “unclear” in Turkish, is supporting this idea. From the chords that the brass and woodwinds play, it is impossible to define which player is playing what transposition. Until a root is established the created color suggests something yet not a specific key.

The 9/8 rhythm that dominates the piece is a dance rhythm mostly played -and danced to- by Gypsies in Turkey. While imagining the overall sound, I imagined the slow or medium tempo Gypsy music that I heard in which there is both sadness and celebration. I find the proud dances of Gypsy men to that slow tempo 9/8 rhythm heroic or even epic. So, I decided the tempo being medium and the dissonance in the sound to create the dark atmosphere of half gloominess, half dignity.

The lyrics speak about a love pain that is unrevealed and have “regret” and ambiguity in it. Although this is a quality that appears in the traditional songs, I wanted to make use of that “ambiguous” side of it by exaggerating it, connecting it to my title -again-: “Boz” meaning “unclear”.

This piece is composer's attempt to create an “organic” fusion of musical styles of different origins. The setting of the material is European with its employment of chords. The materials that are made use of are traditional Turkish. The jazz setting and the instrumentation, the employment of improvisation by jazz players is American. The rhythm is planned to groove. When it grooves, beyond from its additive structure, it is supposed to create a jazz-fusion atmosphere that is taken again from jazz.

Score for **BOZ** by Esin Gunduz. The piece is in 3/4 time, with a tempo of 76 (Voice) and Medium Dance tempo of 92 (Drums & Darbuka).

The score includes parts for the following instruments:

- Voice
- Soprano Sax.
- Alto Sax. 1
- Alto Sax. 2
- Tenor Sax. 1
- Baritone Sax.
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trumpet in B♭ 3
- Trumpet in B♭ 4
- Trumpet in B♭ 5
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone
- Guitar
- Piano
- Bass
- Drums & Darbuka

The score is divided into measures 1 through 8. The key signature is one sharp (F#). The tempo is 76 (Voice) and Medium Dance tempo of 92 (Drums & Darbuka). The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano).

Measure 1: Voice (76), Soprano Sax. (*mf*), Alto Sax. 1 (*mp*), Alto Sax. 2 (*mp*), Tenor Sax. 1 (*mp*), Baritone Sax. (*mp*), Trumpet in B♭ 1 (*mp*), Trumpet in B♭ 2 (*mp*), Trumpet in B♭ 3 (*mp*), Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1 (*mp*), Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass (*mp*), Drums & Darbuka.

Measure 2: Voice, Soprano Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Baritone Sax., Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums & Darbuka.

Measure 3: Voice, Soprano Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Baritone Sax., Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums & Darbuka.

Measure 4: Voice, Soprano Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Baritone Sax., Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums & Darbuka.

Measure 5: Voice, Soprano Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Baritone Sax., Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums & Darbuka.

Measure 6: Voice, Soprano Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Baritone Sax., Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums & Darbuka.

Measure 7: Voice, Soprano Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Baritone Sax., Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums & Darbuka.

Measure 8: Voice, Soprano Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Baritone Sax., Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trumpet in B♭ 5, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums & Darbuka (*mp*).

The image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including vocal parts and various instruments. The time signature is 3/4. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 9, 10, 11, 12, 13, and 14 indicated at the bottom. The instruments listed on the left include Voc., S. Sx., A. Sx. 1, A. Sx. 2, T. Sx. 1, B. Sx., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, Bb Tpt. 4, Bb Tpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, and Dr. & Dar. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, fp). The percussion part (Dr. & Dar.) includes a section labeled 'Soft fill in [crash & cymbals]'.

A

voc. 

S. Sx. 

A. Sx. 1 

A. Sx. 2 

T. Sx. 1 

B. Sx. 

B♭ Tpt. 1 

B♭ Tpt. 2 

B♭ Tpt. 3 

B♭ Tpt. 4 

B♭ Tpt. 5 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Bass Tbn. 

Gtr. 

Pno. 

Bass 

Dr. & Dar. 

mf *mp* *mf* *p* *Simile*

16 17 18 19 20 21

voc.
 S. Sx.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 B. Sx.
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 B \flat Tpt. 5
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bass Tbn.
 Gtr.
 Pno.
 Bass
 Dr. & Dar.

22 23 24 25 26 27 28 29

voc.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

30 31 32 33 34 35 36

voc.
 S. Sx.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 B. Sx.
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 B \flat Tpt. 5
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bass Tbn.
 Gtr.
 Pno.
 Bass
 Dr. & Dar.

37 38 39 40 41 42 43

voc.
 S. Sx.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 B. Sx.
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 B \flat Tpt. 5
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bass Tbn.
 Gtr.
 Pno.
 Bass
 Dr. & Dar.

44 45 46 47 48 49 50 51

The musical score is for the song "Oh so ma-ny things". It features a vocal line and a full instrumental ensemble. The score is divided into measures 52 through 59. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins in measure 52 with a whole rest, followed by a half rest in measure 53, and then the melody in measure 54. The instrumental parts include strings (S. Sx., A. Sx. 1, A. Sx. 2, T. Sx. 1, B. Sx.), brass (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, B♭ Tpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn.), guitar (Gtr.), piano (Pno.), bass, and drums & cymbals (Dr. & Dar.). The piano part features a melodic line in the right hand and a harmonic line in the left hand. The bass line is a simple eighth-note pattern. The drums & cymbals part includes a soft fill in measures 58 and 59.

The score is written for the following instruments:

- Voc.
- S. Sx.
- A. Sx. 1
- A. Sx. 2
- T. Sx. 1
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- B♭ Tpt. 4
- B♭ Tpt. 5
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bass Tbn.
- Gtr.
- Pno.
- Bass
- Dr. & Dar.

The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). It also includes performance instructions like "Soft fill in [crash & cymbals]" and "3:2J".

voc. *you should have said* *Have I been the one who coul - dn't tell?*
 S. Sx.
 A. Sx. 1 *p*
 A. Sx. 2 *p*
 T. Sx. 1 *p*
 B. Sx.
 B \flat Tpt. 1 *p*
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 B \flat Tpt. 5
 Tbn. 1 *p*
 Tbn. 2
 Tbn. 3 *p*
 Bass Tbn. *p*
 Gtr.
 Pno.
 Bass *mp*
 Dr. & Dar. *mf*

Ad - lib freely but Soft -----
 Soft fill in [crash & cymbals] ----- Ad - lib freely but Soft

60 3 61 62 63 64 65

voc. *Re - mem-ber pro-mi-ses that you made — Would it have some mea-ning on-ly if*
 S. Sx.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 B. Sx.
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 B \flat Tpt. 5
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bass Tbn.
 Gtr.
 Pno.
 Bass
 Dr. & Dar.

66 67 68 69 70

mp
mp
 Soft fill in [crash & cymbals] ————— *p*

C

voc.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

mp

mf

p

Soft fill in [crash & cymbals]

Switch to the darbuka

71 72 73 74 75 76 77

D
 voc. 

S. Sx. 
 Improvise using the scale Play around Eb (Second time: around Bb)

A. Sx. 1 

A. Sx. 2 

T. Sx. 1 

B. Sx. 

B♭ Tpt. 1 

B♭ Tpt. 2 

B♭ Tpt. 3 

B♭ Tpt. 4 

B♭ Tpt. 5 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Bass Tbn. 

Gtr. 

Pno. 

Bass 

Dr. & Dar. 

78 79 80 81 82 83 84 85

86

[E]

voc.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

Ad - lib. using the scale

fp *mf* *f* *mp*

fp *mf* *f* *mp*

fp *mf* *f* *mp*

fp *mf* *f* *mp*

fp *mf* *f* *mp*

p

p

p

p

mp *mf* *p*

Switch to the drums

Simile

mp *mf* *p*

94 95 96 97 98 99

voc. F *mp*
 Oh so ma - ny things

S. Sx. *mf*
 A. Sx. 1 *f*
 A. Sx. 2 *f*
 T. Sx. 1 *f*
 B. Sx. *f*
 B \flat Tpt. 1 *f*
 B \flat Tpt. 2 *f*
 B \flat Tpt. 3 *f*
 B \flat Tpt. 4 *f*
 B \flat Tpt. 5 *f*
 Tbn. 1 *f*
 Tbn. 2 *mf*
 Tbn. 3 *mf*
 Bass Tbn. *mf*
 Gtr. *f*
 Pno. *f*
 Bass *mf*
 Dr. & Dar. *mf*

Ad - lib freely [*mf*] Soft fill in [crash & cymbals]
subito p

106 107 108 109 110 111 112

voc. *you should have said* *Have I been the one who couldn't tell?* *Re-*
 S. Sx.
 A. Sx. 1 *p*
 A. Sx. 2 *p*
 T. Sx. 1 *p*
 B. Sx. *p*
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 B \flat Tpt. 5
 Tbn. 1 *p*
 Tbn. 2
 Tbn. 3 *p*
 Bass Tbn. *p*
 Gtr.
 Pno. *mp*
 Bass
 Dr. & Dar. *Ad - lib freely but Soft* *Soft fill in [crash & cymbals]* *Ad - lib freely but Soft*

113 114 115 116 117 118 119

Optional rubato

mf *f* On Cue

Vocal Ad-lib

voc. mem-ber pro-mi-ses that you made

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

Soft fill in [crash & cymbals] Switch to the darbuka

p

120 121 122 123 124 125 126 127

128 130 131 132 133

voc.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

voc.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

134 135 136 137 138

voc.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

139

140

141

142

Switch to the drums

voc. 

S. Sax. 

A. Sax. 1 

A. Sax. 2 

T. Sax. 1 

B. Sax. 

B♭ Tpt. 1 

B♭ Tpt. 2 

B♭ Tpt. 3 

B♭ Tpt. 4 

B♭ Tpt. 5 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Bass Tbn. 

Gtr. 

Pno. 

Bass 

Dr. & Dar. 

Ad-lib using the notes (with vocal ad - lib.)

143 144 145 146 147 148

[H]

voc.
 S. Sax.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 B. Sax.
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 B \flat Tpt. 5
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bass Tbn.
 Gtr.
 Pno.
 Bass
 Dr. & Dar.

Soft fill in [crash & cymbals]
 Simile

p
mp

149 150 151 152 153 154 155

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a large ensemble, including vocalists, strings, woodwinds, brass, percussion, guitar, piano, and bass. The score is written in G major and features a complex, multi-measure rhythmic structure. The vocal parts (S. Sx., A. Sx. 1, A. Sx. 2, T. Sx. 1, B. Sx.) are in the upper staves, while the instrumental parts are in the lower staves. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *fp* (fortissimo). The percussion part (Dr. & Dar.) includes a section labeled "Soft fill in [crash & cymbals]". The score is divided into measures, with measure numbers 156, 157, 158, 159, 160, 161, and 162 indicated at the bottom.

I Vocal ad - lib.
(with sop.sax ad-lib)

Sop. sax ad - lib.
(with vocal ad-lib)

mp

mp

mp

mp

Switch to
the darbuka

163 164 165 166 167 168 169 170

musical score for the piece "BOZ". The score is written for a large ensemble, including vocalists and various instruments. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 171 through 178 indicated at the bottom.

The instruments and parts included are:

- voc. (Vocalist)
- S. Sx. (Soprano Saxophone)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- B. Sx. (Baritone Saxophone)
- B \flat Tpt. 1 (B-flat Trumpet 1)
- B \flat Tpt. 2 (B-flat Trumpet 2)
- B \flat Tpt. 3 (B-flat Trumpet 3)
- B \flat Tpt. 4 (B-flat Trumpet 4)
- B \flat Tpt. 5 (B-flat Trumpet 5)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Bass Tbn. (Bass Trombone)
- Gtr. (Guitar)
- Pno. (Piano)
- Bass
- Dr. & Dar. (Drum and Dancer)

The score shows a complex arrangement with many rests and melodic lines. The vocal part is primarily composed of rests, with some melodic fragments. The instrumental parts feature various rhythmic patterns and melodic lines, often with slurs and ties. The percussion part (Dr. & Dar.) is marked with accents (>) and consists of a steady rhythmic pattern.

Measure numbers 171 through 178 are indicated at the bottom of the page.

voc.
 S. Sx.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 B♭ Tpt. 4
 B♭ Tpt. 5
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bass Tbn.
 Gtr.
 Pno.
 Bass
 Dr. & Dar.

179 180 181 182 183 184

voc.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Pno.

Bass

Dr. & Dar.

185 186 187 188 189 190 191 192

voc. Get softer, slowly fade out -----
 S. Sax. -----
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 B. Sax.
 B^b Tpt. 1
 B^b Tpt. 2
 B^b Tpt. 3
 B^b Tpt. 4
 B^b Tpt. 5
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bass Tbn.
 Gtr.
 Pno.
 Bass
 Dr. & Dar. Slowly fade out with soft roll -----

193 194 195 196 197 198 199 200 201 202 203